

THE RECORDINGS OF Nathan Glantz's orchestra as THE TENNESSEE HAPPY BOYS

An Annotated Tentative Personnelo – Discography

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NATHAN GLANTZ

Saxophonist, composer, bandleader & contractor Nathan Glantz (August 20 of 1878 – August 6 of 1937) made thousands of recordings both as sideman with several top bandleaders, vocalists, comedians & comediennes including Fred van Eps, Wilbur C. Sweatman, Ben Selvin, Joseph Samuels, Sam Lanin, Dave Kaplan, Louis Katzman, Fred W. Hager, Charlie Fry, Adrian Schubert, Justin Ring, Harry Raderman, Jack Stillman, Arthur Fields, Eddie Cantor, Vaughn DeLeath, Billy Jones, Ernest Hare, Oscar Grogan, Blossom Seeley, Byron G. Harlan (from the Harlan-Collins duo) & Seger Ellis to mention a few, and also as leader of his own band (both under his own name and using several pseudonyms such as the Pennsylvania Syncopators, the Merry Sparklers (already covered in a previous personnelography) and the Campus Cut-Ups, for example) as well as his Florida Four quartet.

As it happens with the Merry Sparklers sides, the Tennessee Happy Boys was one of those pseudonyms that were used by Glantz on the 14 Edison sessions he did from May 1 of 1925 to June 17 of 1926, a fact that is confirmed on the payment cheques payable to him taken from the Edison Cash Books and also by Richard J. Johnson & Bernard H. Shirley on their book "American Dance Bands On Record & Film", which were also inspected by british researcher Joe Moore for that book. This is also confirmed by Raymond L. Wile's book "The Edison Discography (1926-1929)", who of course used the Edison files (including the Edison Cash Books).

It also needs to be mentioned that Glantz also used his own name when he recorded for Edison with his own band.

On those sessions, Glantz used several of the top musicians which were also present on recordings made under his own name as well as Glantz's sides under other pseudonyms. Among these, we have Harry Reser, who of course is the banjoist on all the 14 sessions covered on this work, though wrongly attributed as the bandleader according to the Red Hot Jazz Archive.

As for the recordings themselves, one of them was commercially reissued in the Saydisc CD "Cylinder Jazz – from phonograph cylinders" (Saydisc CD-SDL-334 available in this link: <https://www.wyastone.co.uk/cylinder-jazz.html>), and 2 others on the Harry Reser compilation "Training Your Fingers: 1925-1929" (Document Records DOC-1108: <https://thedocumentrecordsstore.com/product/DOCD-1108/>), while most of the others can be found in Youtube & other websites.

All the Edison sessions were held on its New York recording studio located at the top floor of this building, the Knickerbocker Building, which was between the 5th Avenue & the 16th Street in Manhattan (address 75-79 Fifth Avenue).

I have attempted to identify some of those musicians in this work having in mind the considerations above, to which you can add aural listening to the 14 sessions covered here.

Honestly, I hope that it hasn't been in vain, but in any case, other suggestions & corrections are kindly welcome.

001 TENNESSEE HAPPY BOYS

New York,

May 1, 1925

Earl Oliver– tpt; Jack Stillman, tpt, arr; Sam(my) Lewis – tbn;

Nathan Glantz – sop, ldr; Larry Abbott, clt, alt, sop; Lucien Smith/Schmitt/Schmidt – ten, sop, alt (2);

Lew/Lou(is) Cobey - p; Harry Reser – bjo, arr;

John Helleberg Jr.. – bb; unknown (*Joe Green*) – d.

10347-B-C By The Light Of The Stars

Edison 51556

not on LP/CD

10348-A-B Some Day We'll Meet Again

Edison 51556

not on LP/CD

Richard J. Johnson & Bernard H. Shirley: "NOTE: The Release Sheet for this issue says "The Tennessee Happy Boys is the Glantz Orchestra made over with some new people and modernized a bit - think we can go a little further next time".

Johnson & Shirley's ADBORAF got it right. It was Glantz's first session under this name, though in this unusual case, he only appears on occasional passages of the 2 titles of this session, instead of playing the entire arrangements of the 2 titles. We're lucky to know that Glantz worked with Ben Selvin from 1919 to late October of 1922, 2 recording sessions for Vocalion from around December 20 of 1923 ("Some One Loves You After All (The Rain Song)" (matrix 12477 issued on Vocalion 14737) & around December 28 of 1923 ("On The Old Lake Trail (Intro. We've Got To Have More)" (matrix numbers 12497 & 12498) & "Someone Loves You After All (The Rain Song)" (matrix 12501) both issued on Vocalion 14737), plus one session that he did for the Emerson-Grey Gull group around April of 1925 (titles were "If You Knew Susie" (issued on Grey Gull 1278 as Original Dixie Rag Pickers), "When Someone Steals Your Sweetie Away" (issued on Grey Gull 1279 as Big City Six) & "Charleston Rhythm" (issued on Grey Gull 1278 as Metropolitan Dance Players)). Having this in mind, it's possible that Selvin allowed Glantz to use his sidemen for his own studio recording sessions, much like the case of Harry Reser's studio band sides (which started happening since July of 1924).

Thus, in this case, we have half of Ben Selvin's Orchestra under Nathan Glantz's direction.

On the 1st trumpet section, we're lucky to know that the lead trumpet & hot soloist is Earl Oliver (r.n. Earle Preston Oliver) (10/21/1894 – 06/??/1970), whose full assured growling vibrato graces any side on which he's present, and this session and the following 9 ones are no exception.

The 2nd trumpet chair is indeed Jack Stillman from Berdychiv, and his shaky vibrato can be heard on the 2 titles of this session. And yes, he's responsible for the doctored up stock arrangements of the 2 titles of the session. It's worth of mention that Stillman & Glantz were business partners at one time, which may have started on late 1924 & lasted until about 1929 or 1931.

The trombonist is definitely Sam(my) Lewis (??/??/1897 - ??/??/????), who of course, studied with Modeste Alloo (dig out this article from the Yankee Jazz Beat: <http://georgeborgman.blogspot.com/2015/05/article-on-trombonist-sam-lewis-from.html>), and we have already mentioned him on a personnelography of Louis Katzman's Edison sides as the Broadway Dance Orchestra, the Atlantic Dance Orchestra & the Charleston Seven. His crazy trombone playing style heard on several recordings that he did with Paul Whiteman from late November of 1920 to September 12 of 1923, to mention a few, is in full form, as it can be heard on this session.

The lead alto sax is of course Larry Abbott, who was already mentioned on the personnelographies of Dave Kaplan & Louis Katzman (the one of his Edison sides as the Broadway Dance Orchestra, Atlantic Dance Orchestra & the Charleston Seven), and he also doubles on soprano sax.

The tenor sax chair belongs to Lucien Smith (listed also as Lucien Schmitt & Lucien Schmidt), who was at the time of this recording Abbott's sax section mate on Ben Selvin's band from December of 1924 to late August of 1925. He also doubles on soprano sax as well.

Alongside Harry Reser's banjo, the rhythm section of this session is rounded by Lew/Lou(is) Cobey (sideman with Ben Selvin, Jack Denny & the California Ramblers) on piano, John Helleberg Jr. on tuba, and an unknown drummer who may or may not be Joe Green.

And last, but not least, Glantz himself, whose sappy soprano sax only appears in the bridge of the 3rd chorus of the 1st title & in the 4th chorus of the 2nd title.

The 2 titles of this session have a lot of sparkle.

The 1st title, from the pen of George A Little, Arthur Sizemore & Larry Shaw, was recorded among others by Jan Garber's Orchestra for Victor, the Savoy Orpheans for british HMV, Sam Lanin's Orchestra for Cameo as the Broadway Broadcasters, Harry Reser's Syncopators for Columbia (which on that session was Ben Selvin's Orchestra under Reser's direction, and it will be covered in a personnelography of Reser's sides for Columbia as leader in the future, if time allows, of course) & of course, Nathan Glantz himself for the Emerson-Grey Gull group. Here, Glantz's version for Edison made on this session is a lot superior, probably due to the advantage of the longer durations of the Edison Diamond Discs.

That title uses the publisher's stock arrangement with no extra charge. Among the many highlights, we hear Larry Abbott's alto sax on the bridge of the 1st chorus flying like a fast squirrel, Sam(my) Lewis's crazy trombone playing on the verse & the 3rd chorus (with the bridge by the soprano sax section of Glantz and either Abbott or Smith), Harry Reser's banjo in stop-time mode during the 4th chorus answered by Lucien Smith's tenor sax with Abbott's alto sax taking charge of the bridge again, and of course, the 5th & last chorus, which has Earl Oliver's growling trumpet with straight mute dropping bombs on his 16 bar solo plus the added advantage of the backbeat crash cymbal (here heavily influenced by Kaiser Marshall's cymbal work with Fletcher Henderson's band), Lucien Smith's tenor sax receiving Abbott's torch metaphorically speaking when he takes the hot tenor sax bridge before Earl Oliver's growling trumpet with open horn (which means no mute for brass players) brings the entire ensemble back home on the last 8 bars of the tune before reaching the coda.

The 2nd title was from the pen of Harry Hoch & Paul F. Van Loan (the latter a well-known bandleader, trombonist, composer & arranger who played trombone with Jean Goldkette's Orchestra (before Goldkette made his first Victor sides on 1924) and arranged for him before he formed his own band that recorded for Cameo), and it was recorded among others by Umberto Egizi's Olympic Theater Orchestra from Pittsburgh, Pennsylvania for Cameo.

This version uses the publisher's stock arrangement with no extra charge.

Among the highlights of that 2nd title, we can mention the opening 1st chorus featuring Earl Oliver's growling trumpet with Abbott's alto sax taking the last 16 bars of the tune before the 1st verse, Larry Abbott's alto sax on the 2nd chorus before the modulation from G major key to E flat major key for the 3rd chorus with Nathan Glantz's sappy soprano sax appearing on bars 9 to 16 of that chorus alongside Lucien Smith or Larry Abbott as the 2nd soprano sax player. It's followed shortly by a modulation from E flat major key to G major key for the 4th chorus featuring Glantz's sappy soprano sax obbligato soaring above the staccato brass section taking the melody before they reach the 2nd verse, which is played by the sax section of Larry Abbott's soprano sax & Lucien Smith's alto sax (yes, Lucien Smith also doubled on alto sax too, and Abbott doubled on tenor sax as well). Shortly after the verse, we get to hear Earl Oliver's growling trumpet taking another superb 16 bar solo

with his straight mute, followed by Sam(my) Lewis's crazy trombone on bars 17 to 24 before Oliver's growling trumpet with open horn leads the ensemble back home on the last 8 bars of the tune reaching of course to the stock arrangement's coda. As a result, this is not a bad debut for Glantz's band under this name. Glantz himself would return to playing the full arrangements on the next 13 sessions. As for the reasons why Glantz just chose to play on small parts of the 2 titles, I don't know, but that doesn't detract nobody from listening to the 2 titles of this fine session.

NOTE:

-Rust's ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley's ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d.

002 TENNESSEE HAPPY BOYS

New York,

May 15, 1925

Earl Oliver – tpt; Jack Stillman – tpt, arr; Sam(my) Lewis – tbn;

Nathan Glantz – alt, sop (2), cms, ten (1), ldr; Ken “Goof” Moyer – clt, alt, sop (2);

William – p; Harry Reser – bjo, arr; John Helleberg Jr. – bb; Joe Green – d.

10396-A-C Hong Kong Dream Girl Edison 51567 not on LP/CD

10397-C Waitin’ For The Moon Edison 51567 not on LP/CD

This is the 2nd session by Glantz’s Orchestra under this name. And it was made in the same day Glantz’s Orchestra recorded as the Manhattan Dance Makers for Columbia.

Again, we still have Earl Oliver’s growling trumpet here for good measure. The same applies to Sam(my) Lewis, Jack Stillman & Harry Reser. And there’s no doubt about Nathan Glantz’s presence, who of course plays the full arrangement instead of just small parts of it, which is what he’ll do from this session onwards.

Joe Green is definitely present on drums, and Helleberg Jr. is still the tuba player. One important change happens on the 2nd saxophone chair, and it comes with alto saxophonist Ken “Goof” Moyer, who doubles on soprano sax (for the 2nd title) & clarinet. Moyer also played with Joe Candullo, Dave Kaplan, Fred Rich, Joseph Samuels, Lou/Lew Gold & Sam Lanin as well. He later led a band on 1932 (dig out the fine article about Moyer from the Pop Of Yestercentury blog by Andrew Jon Sammut: <https://yestercenturypop.com/2016/06/27/much-more-than-a-goof-the-curious-case-of-ken-moyer/>). And another change comes with William Covington “Bill” Perry replaces Cobey on piano, and also brings out his share of arranging duties (he worked as pianist, bandleader & arranger for Glantz, Ben Selvin, Adrian Schubert, Clyde Doerr & many others). The 2 titles cut at this session have a lot of good moments to share.

For example, the 1st title is a pseudo-oriental tune that comes from the pen of Harry Barris & Geo. E. Springer and also recorded among others by the Coon-Sanders Nighthawks Orchestra for Victor, Ben Selvin’s Orchestra for Columbia as the Knickerbockers (featuring also Oliver, Lewis & Reser), Alex Hyde’s New Yorker Jazz Band for the German Schallplatten- Grammophon/Polydor label & more recently, Matt Tolentino’s Singapore Slingers (it can be found in the Sempet Phonograph channel of Youtube).

Glantz’s version of that title for Edison uses the publisher’s stock arrangement, and turns it into a showcase for him, Oliver, Lewis, Moyer & Reser, with lots of fun to sparkle.

Among the highlights of that title, we get to hear Ken “Goof” Moyer’s alto sax solo in the opening chorus after the first verse that follows the stock arrangement’s intro, with Harry Reser’s banjo breaks on bars 26 & 28. After the 2nd verse, we hear Nathan Glantz’s C-melody saxophone taking the 2nd chorus with Ken “Goof” Moyer’s improvised clarinet obbligato (break included with no extra charge), and the 3rd chorus is from the brass section led by Earl Oliver’s growling trumpet on the first 16 bars followed by Nathan Glantz’s tenor sax. After the modulation from F major key to A flat major key, we hear the 4th chorus by Nathan Glantz & Sam(my) Lewis in unison and the 5th & last chorus, which is a wild ensemble rideout led by Earl Oliver’s growling trumpet with Ken “Goof” Moyer’s clarinet floating over the ensemble towards the coda. Both choruses have superb trombone breaks from Sam(my) Lewis.

The 2nd title comes from the pen of Joe Brown & Sammy Lerner, and it was recorded among others by the Arcadia Peacock Orchestra from St. Louis for Okeh, Sam Lanin’s Orchestra for the Plaza group (later known as ARC), Jan Garber’s Orchestra for Victor, the Savoy Orpheans for British HMV & Dajos Béla’s Orchestra from Germany for Odeon, and also featured in the [Australian pantomime “Aladdin” produced by Charles A. Wenman \(listed as Chas. A. Wenman in the Australian cover of the sheet music of that tune\)](#).

Nathan Glantz himself also recorded this tune for Gennett, the Emerson-Grey Gull group and Edison, which is the one we’ll tackle on. Glantz uses on the Edison version the publisher’s stock arrangement to a great advantage, and turns it into a festival of musical fireworks.

After the stock arrangement’s intro & first verse, we hear the 1st chorus played by Glantz’s sappy C-melody sax with Harry Reser’s banjo shining prominently at no extra charge. This is then followed by a superb 2nd chorus, which comprises another strong hot 16 bar solo from Earl Oliver’s growling trumpet, Sam(my) Lewis’s crazy trombone & Nathan Glantz’s C-melody sax playing the bridge in unison, and Glantz finishing the melody before heading to the 2nd verse, which is more hotter thanks to Oliver’s growling trumpet. We get to the 3rd chorus, which features Nathan Glantz’ sappy C-melody sax taking the melody complimented by Ken “Goof” Moyer’s clarinet obbligato, plus the brass section joining in for the bridge. After the modulation from E flat major to C major key as in the stock arrangement, we hear the 4th chorus, which has the melody played by the soprano sax section from Glantz & Moyer, with Earl Oliver playing the bridge as written complimented by Glantz’s soprano sax obbligato with a wonderful violin-like tonal quality in terms of lyricism. And after returning to the E flat major key, we get to hear the 5th & last chorus of the recording, which has Earl Oliver’s growling trumpet flying like a squirrel with the well supported help of Sam(my) Lewis, followed from bar 9 onwards by the 2nd trumpeter, and from bar 17 to the end, Glantz’s C-melody sax taking the melody & Moyer’s clarinet obbligato, resulting in a hot ensemble rideout that arrives safely to the end.

Another good session to the fore by Glantz’s men.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d.

003 TENNESSEE HAPPY BOYS

New York,

June 11, 1925

Earl Oliver– tpt; Jack Stillman – tpt, arr; Sam(my) Lewis – tbn;

Nathan Glantz – alt, sop (2), clt (1), ldr; Lucien Smith/Schmitt/Schmidt – ten, sop (2);

William Covington “Bill” Perry – p, arr; Harry Reser – bjo, arr; John Helleberg Jr. – bb; unknown – d;

William J. C. Lewis (1), William Schulz (2) – arr.

10428-A-C Sweet Georgia Brown

Edison 51575

Document Records DOC-1108

10429-A-B-C In The Purple Twilight

Edison 51578

not on LP/CD

Another interesting session by Nathan Glantz’s band as the Tennessee Happy Boys is on the way, and this is the 3rd. We retain Glantz himself, Earl Oliver, Jack Stillman, Sam(my) Lewis, William Covington “Bill” Perry & Harry Reser.

Moyer is replaced here by Lucien Smith’s tenor sax.

The 2 titles are no slouch for nobody else, and if you listen to them, a lot of wonderful moments can be found.

“Sweet Georgia Brown” (the 1st title) needs no introduction, and you recall it as the Harlem Globetrotters theme tune, right? Well, it comes from the pen of Maceo Pinkard & Ben Bernie, and it was recorded by Ben Bernie himself with his Hotel Roosevelt band for Vocalion (and also part of his musical shortfilm for the DeForest Phonofilm company), the California Ramblers for Columbia & Cameo (the latter as the Varsity Eight), Oliver Naylor’s band for Victor, the Original Indiana Five for Gennett & Jack Linx’s Birmingham Society Serenaders with Coleman Sachs & Maurice Sigler for Okeh among other artists. It has also become a jazz standard, and of course, its harmonic sequence was also the base of many contrafacts such as “Bright Mississippi” from Thelonius Monk & “Dig” from Miles Davis, for example.

Nathan Glantz recorded this tune around one month later for the Emerson-Grey Gull group (issued on Grey Gull 1295 (matrix 3670)), but his version for Edison from this session is way up better. (JSL: No wonder it was reissued on [the first volume of the compilation “That Devilin’ Tune: A Jazz History \(1895-1950\)” by Allen Lowe](#), who wrote the [interesting book of that same title](#), with the only thing that needs to be criticised: Bix could play like a black man, which is wrong in that aspect.)

Here, he uses the tune’s stock arrangement from William J. C. Lewis, which was in this case doctored up by William Covington “Bill” Perry for Glantz’s group with Jack Stillman and Harry Reser helping a bit in.

After the stock arrangement’s intro being played by the band, we hear the saxophone section from Nathan Glantz’s sappy alto sax & Lucien Smith’s tenor sax introducing the melody on the 1st chorus. After the interlude played by the brass section, we get to the 1st verse played by Glantz & Smith answered by the straight muted brass section, shortly followed by Earl Oliver’s growling trumpet with straight mute taking a superb hot solo on the 2nd chorus. Sam(my) Lewis’s crazy trombone with open horn joins the party on the 3rd chorus with Glantz’s superb clarinet obbligato and William Covington “Bill” Perry’s piano on bars 17 to 24 of the chorus. After the 2nd verse by Glantz’s clarinet & Smith’s tenor sax answered by the open horn brass section that finishes that verse, we get to the 4th chorus, which has Lucien Smith’s tenor sax taking a hot solo (though noodling around the melody) with the straight muted brass section on the 1st sixteen bars, Glantz’s stop-time clarinet solo with the straight muted brass section punctuations on bars 17 to 24, and it finishes with Lucien Smith’s hot 8 bar tenor sax solo with Earl Oliver’s growling trumpet countermelody with straight mute. And, ladies and gentlemen, we get to hear the 5th & last chorus, which has Earl Oliver’s growling trumpet leading the ensemble in a wild rideout on the 1st sixteen bars (with open horn in one take and with straight mute in the alternate take) & Lucien Smith’s tenor sax on bars 17 to 24 with Glantz’s clarinet obbligato before the ensemble finishes the last 8 bars of the tune with Oliver’s growling trumpet (with open horn on both takes) & Glantz’s clarinet obbligato. Don’t forget the coda with that doo-wacka-doo influenced passage played by the open horn black section on the 1st four bars (obviously written by William Covington “Bill” Perry, reflecting Oliver’s growling trumpet playing influence on the ensemble) followed by the full band (with Glantz’s clarinet) on the last 2 bars after the cymbal crash on the coda’s 4th bar.

The 2nd title, though lesser known, was written by no one and no less than Percy Wenrich, author of “Put Your Old Grey Bonnet”, “The Smiler’s Rag”, “All Muddled Up”, “Dreams Of India”, “Burning Kisses” & “Lantern Of Love” among other hits. That title was recorded among others by Leo Reisman’s band for Columbia, Louis Katzman’s band as the Ambassadors for Vocalion (which at the time of this recording was now owned by Brunswick) & Harold Leonard’s Red Jackets from the Windsor Hotel for canadian HMV among other artists.

Glantz’s version for Edison under this name uses the [tune’s stock arrangement by William Schulz](#), also doctored up by William Covington “Bill” Perry for Glantz’s band with surprisingly nice results.

After the intro & the 1st verse by the ensemble led by Earl Oliver’s growling trumpet, we get to the 1st chorus by the sax section from Glantz & Smith with the brass section on bars 17 to 24. This is shortly followed by the 2nd chorus with Earl Oliver’s straight muted growling trumpet hot solo with Lucien Smith’s tenor sax. We arrive on the 2nd verse (first 8 by the straight muted brass section led by Earl Oliver & last 8 bars by Glantz & Smith), which is followed by a wonderful 3rd special chorus, whose first 16 bars have brass section punctuations supporting Harry Reser’s banjo glissando with crash cymbal bars 1 to 6 & bars 9 to 14 answered by the soprano sax section of Glantz & Smith on bars 7 to 8 & bars 15 to 16, followed by Sam(my) Lewis’s trombone solo on the last 16 bars with the soprano sax section figures on bars 17 to 24 & the trumpet duo figures on bars 25 to 32 of that chorus. This is followed by the 4th chorus, which has Lucien Smith’s tenor sax taking the melody with Nathan Glantz’s sappy soprano sax obbligato, and afterwards, we reach to the 5th & last chorus by the ensemble led by Earl Oliver’s growling trumpet with the sax section of Glantz & Smith on bars 17 to 24. The coda that happens at the end of the last chorus featuring a proto-call and response moment between the unison sax section & concerted brass section on the first 2 bars before the concerted IV-I resolution ending is very typical of William Covington “Bill” Perry’s charts that he was writing at the time of this recording for the bands of Ben Selvin, Oliver Naylor (Perry is responsible for the arrangement of “Slowin’ Down Blues” and the rearranged stock arrangement of “Sweet Georgia Brown”, both recorded by Naylor’s band for Victor on 1925), Ben Bernie, Clyde Doerr, Nat & Jack Shilkret, Adrian Schubert & many other bandleaders to mention a few.

Verdict for this session: excellent job for Glantz’s men.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb - d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d.

004 TENNESSEE HAPPY BOYS

New York,

July 7, 1925

Earl Oliver, unknown – tpt; Sam(my) Lewis – tbn; Nathan Glantz – alt, clt (1), ldr; Larry Abbott – alt, ten;

William Covington “Bill” Perry – p, arr; Harry Reser – bjo; August Christian “Gus” Helleberg – bb; unknown (?Joe Green or ? George Hamilton Green) – d;

Arthur Hall (1), Bud Kennedy (2) – voc; Frank E. Barry (1), Emil Breitenfeld (2) - arr.

10489-A-B-C I Miss My Swiss (My Swiss Miss Misses Me) Edison 51587 not on LP/CD

10490-B-C Just A Little Drink Edison 51587 not on LP/CD

Ladies & gentlemen, we have just arrived for the 5th session of Glantz’s Orchestra as the Tennessee Happy Boys, and the 2 titles heard on this session are quite interesting to hear.

The band retains Oliver, Stillman, Lewis, Reser & Perry.

Larry Abbott is back with his alto & tenor saxophones, of course.

August Christian “Gus” Helleberg’s tuba is here instead of his nephew John Helleberg Jr.

And if that’s not enough, this is the first session covered on this personnelography on which vocalists Arthur Hall & Bud Kennedy appear here.

The 1st title comes from the pen of Abel Baer & L. Wolfe Gilbert, who wrote it for the 1925 edition of Nikita Balieff’s famed revue “Chauve Souris”, and it was also known in Germany & various german-speaking countries as “Wo Ist Mein Fräulein?” & in various french speaking-countries as “J’ai Perdu Mai Suisse” during the 20s. It was recorded by Paul Whiteman’s Orchestra for Victor (with that glorious electric ortophonic system), Ted Lewis’s band for Columbia, the Southern Serenaders for Columbia’s budget label Harmony (with Louis Armstrong’s superb cornet solo and Billy Jones’s vocals), Carlyle Stevenson’s band for Sunset, Efim Schachmeister for german Schallplatten-Grammophon/Polydor & the Homocord Tanz Orchester for german Homocord (probably a pseudonym on that case for Fred Bird’s band) among other artists.

Glantz (who of course cut that one for the Emerson-Grey Gull group & Gennett too) follows the tune’s stock arrangement from Frank E. Barry, with several fun touches.

After the ensemble tackles the stock arrangement’s intro, we get to hear the 1st verse by the brass section with Larry Abbott’s alto sax finishing it. Then, there comes the 1st chorus, a superb hot solo from Earl Oliver’s growling trumpet with open horn followed by Arthur Hall’s opera-comic vocal chorus with Nathan Glantz’s sappy alto sax playing a paraphrase of the melody in the background before the modulation from G major key to F major key, where we hear the 3rd special chorus from the stock arrangement with Glantz’s sappy alto sax tackling out bars 17 to 24 of the tune. After the modulation that returns to the G major key, we hear the 2nd verse more syncopated thanks to Earl Oliver’s growling trumpet, who manages to finish it before our good pal sings the tune’s 2nd lyrics on the 4th chorus. And last but not least, we arrive into the 5th & last chorus, which has Earl Oliver’s straight muted growling trumpet taking another strong hot solo, followed by Nathan Glantz’s clarinet with laughing effects at no extra charge from bars 17 to 24 of the tune, and the last 8 bars of the tune finished by the full ensemble led by Earl Oliver’s growling trumpet with open horn.

The 2nd title was written by Byron Gay, composer of “The Vamp”, “Vamp Me” & “Horses” among other hits, and it was recorded among others by Paul Whiteman’s Orchestra for Victor (again, with that glorious electric ortophonic system), Ben Selvin’s band for the Plaza group (later known as ARC), Sam Lanin’s Orchestra for Cameo as the Broadway Broadcasters, Ray Miller’s Orchestra for Brunswick, the California Ramblers for Columbia & Pathé (the latter as Golden Gate Orchestra), Percival Mackey’s band for british Columbia & Paul Godwin’s Orchestra for the german Schallplatten-Grammophon/Polydor. Glantz’s version uses the tune’s stock arrangement from Emil Breitenfeld (Paul Desmond’s father), doctored up by Perry to showcase the talents of Glantz’s sidemen.

Among the highlights of that recording, dig out Bud Kennedy’s vocal refrains, Nathan Glantz’s sappy clarinet on the verse that comes after the 3rd chorus by the brass section answered by Larry Abbott’s tenor sax quoting “How Dry I Am” as in the stock arrangement, the development passage that includes quotes of “For He’s A Jolly Good Fellow” (played twice by the ensemble with Glantz’s sappy alto sax joining on the 2nd time) & “[Drink To Me With Only Thin Eyes](#)” before Bud Kennedy’s 2nd vocal refrain, and of course, the ensemble rideout of the 5th & last chorus led by Earl Oliver’s growling trumpet arriving in the stock arrangement’s ending.

Of course, Harry Reser’s banjo work with the rhythm section deserves an applause as well.

One word for this session: wonderful.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Hall, Bud Kennedy, v.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Arthur Hall, Bud Kennedy, v.

005 TENNESSEE HAPPY BOYS

New York,

July 28, 1925

Earl Oliver – tpt; Jack Stillman – tpt, arr; Eph (riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ldr; Lucien Smith/Schmitt/Schmidt – ten, sop;

William Covington “Bill” Perry – p, arr; Harry Reser – bjo, arr; unknown – bb.

10526-A-B-C Wait’ll It’s Moonlight

Edison 51613

Document Records DOC-1108

10527-A-B-C Syncopating Sadie

Edison rejected

not on LP/CD

Though the 2nd title was rejected, the opposite happens with the 1st title, luckily for us.

However, changes happened on this session.

On the trombone chair, we have Eph Hannaford, who was making recordings with Glantz since 1921 (shortly after his first recordings with Joseph Samuels & Ben Selvin on 1919), and his style is quite different from that of Lewis, with those glissandos that can be heard on a lot of Joseph Samuels’s sides as well.

John Helleberg Jr. is back in the tuba chair whereas Lucien Smith takes the tenor sax chair and doubles on soprano sax for good measure.

The 1st title, which was the only one issued of this session, was written by Maceo Pinkard & Frank Bannister. It was recorded among others by Ben Bernie’s Hotel Roosevelt Orchestra for Vocalion & Ace Brigode’s 14 Virginians for Columbia. Glantz’s version of that title for Edison uses the publisher’s stock arrangement (also used by Brigode’s band on his Columbia recording of that tune).

After the intro taken from the stock arrangement, we hear the 1st chorus by the ensemble led by Earl Oliver’s growling trumpet with the sax section of Glantz & Smith on bars 17 to 24.

Then, we arrive on the 2nd chorus started by Lucien Smith’s tenor sax with the powerful banjo from Harry Reser to boot, leading into the verse played by the straight muted brass section. Thereafter, we hear the 3rd chorus which has the brass section with straight mutes playing a syncopated staccato version of the melody with Nathan Glantz’s sappy alto sax obbligato. The band then modulates from G major key into B flat major key for the 4th special chorus, which features the soprano sax section of Glantz & Smith. After the modulation from B flat major key into G major key, we hear Eph Hannaford’s trombone tackling the melody on the 5th chorus, and then, suddenly, we arrive on the 6th & last chorus, whose first 16 bars comprise a strong hot solo from Earl Oliver’s straight muted growling trumpet, followed by the sax section of Glantz’s alto sax & Smith’s tenor sax on bars 17 to 24 and later on, the full ensemble finishing the tune with Earl Oliver’s growling trumpet with open horn, eventually arriving in the stock arrangement’s coda to finish the story.

In spite of the 2nd title being rejected, this is another great session by Glantz’s band with good measure.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t – ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d.

006 TENNESSEE HAPPY BOYS

New York,

October 20, 1925

Earl Oliver – tpt; Jack Stillman – tpt, arr; unknown – tbn;

Nathan Glantz – alt, cms, sop, ldr; Larry Abbott – alt, ten, sop;

William Covington “Bill” Perry – p, arr; Harry Reser – bjo, arr; John Helleberg Jr. – bb; unknown – d; Frank E. Barry – arr (2).

10643-A-B-C

Sad

Edison 51639

not on LP/CD

10644-A-B-C

It Must Be Love

Edison 51639

not on LP/CD

Well, well, well, ladies and gentlemen.

Another session by Nathan Glantz’s band as the Tennessee Happy Boys is on the way.

We’re lucky to have a change on the 2nd trumpet chair

And Larry Abbott is back for good measure, as he brings his alto sax, tenor sax & soprano sax for this session. The rest of the personnel is as for July 28 of 1925.

An unknown trombonist replaces Hannaford here.

The 2 titles done on this session have some interesting moments.

The 1st title was written by Bob Gordon & Art Kenton, and it was recorded among other artist by Vic Meyers’s band for Brunswick (with Frank Bessinger & Harry Reser) & Ben Black’s Orchestra for Victor.

Glantz’s band uses the publisher’s stock arrangement of that title on his Edison recording under this name (Tennessee Happy Boys), also used by Ben Black, and in this case, it was doctored up by Jack Stillman for Glantz’s band.

After the 1st chorus (ensemble on the 1st sixteen bars & the sax section of Nathan Glantz’s sappy alto sax & Larry Abbott’s tenor sax on the last 16 bars) & the interlude by the 2 saxes & Hannaford’s trombone before the verse by the ensemble led by Earl Oliver’s growling trumpet, we get to the 2nd chorus, which has a superb hot alto sax by Larry Abbott (he does a chromatic upward scale in one of the takes) with the brass section on bars 17 to 24. We also hear a truncated version of the melody on the 3rd chorus featuring Harry Reser’s banjo before the band modulates from F major key to B flat major key. Once there, we hear the 4th chorus, which has the unknown trombonist & Nathan Glantz’s C-melody sax with trumpet duo background. After the modulation from B flat major key to F major key, we hear the 5th chorus by the brass section with Larry Abbott’s alto sax hot solo on bars 17 to 24. And the last chorus has the soprano sax section of Glantz & Abbott on bars 1 to 14, followed by Earl Oliver’s growling trumpet hot solo from the 15th bar onwards, joined by the ensemble from bar 25 until the end.

The 2nd one comes from the musical farce “Merry Merry”, and it was composed by Harry Archer with lyrics by Harlan Thompson. Among the artist who recorded it, we can find Harry Reser’s Syncopators for Columbia & the International Novelty Orchestra for Victor.

This recording uses the tune’s stock arrangement from Frank E. Barry, doctored up by Stillman again for Glantz’s group.

After the intro, we hear the 1st chorus by the ensemble with the sax section of Glantz & Abbott on bars 17 to 24. We reach in the 1st verse by the brass section answered by the saxes in some places. The 2nd chorus features the sax section now led by Larry Abbott’s alto sax with the brass section in the bridge, and the 3rd chorus is a trick chorus between the brass & sax section on bars 1 to 4 & 9 to 12 with the trombonist answering on bars 5 to 8 & bars 13 to 16, the sax section with Glantz’s sappy alto sax taking back the lead from bar 17 to 24 and the brass section taking the last 8 bars of the melody with Harry Reser’s banjo taking a superb chordal passage from bars 25 to 28. The 2nd verse is taken by the sax section led by Glantz & Abbott answered by the syncopated brass section on bars 2 & 4, and later finished by the brass section before the modulation to A flat major key.

Shortly after, we have the soprano sax section of Glantz & Abbott on the 4th chorus with the unknown trombonist tackling the melody on bars 17 to 24 coupled with Jack Stillman’s straight muted trumpet obbligato with his shaky tone before the modulation from A flat major key to F major key.

On the 5th & last chorus, we have a superb hot 16 bar growling trumpet solo from Earl Oliver, followed by Larry Abbott’s tenor sax hot solo on bars 17 to 24 and the full band finishing the tune’s last 8 bars with Oliver’s growling trumpet soaring like nobody else.

Glantz’s band has scored a home run on this nice session.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d.

007 TENNESSEE HAPPY BOYS

New York,

November 16, 1925

Earl Oliver – tpt; Jack Stillman – tpt, arr; Sam(my) Lewis – tbn;

Nathan Glantz – alt, sop, bcl, ldr; Lucien Smith/Schmitt/Schmidt – ten, sop;

William Covington “Bill” Perry – p, arr; Harry Reser – bjo; John Helleberg Jr. – bb; unknown – d; Arthur Hall – v (1); Arthur Lange (1), Walter Paul (2) - arr.

10681-A-B Paddlin’ Maddelin’ Home

Edison 51651

Document Records DOC-1108

10682-C Show Me The Way To Go Home

Edison 51651

not on LP/CD

Ladies and gentlemen, we have just arrived on time for another session of sessions by Nathan Glantz’s Orchestra as the Tennessee Happy Boys. This one is the 7th session under this name, and alongside our good pal Arthur Hall’s return, we have also back on board Sam(my) Lewis’s crazy trombone & Lucien Smith’s tenor sax.

The 2 titles of this session are quite popular among the Roaring 20s fans and of course, still performed by traditional jazz bands to this day.

The 1st title was composed by Harry Woods, and introduced in the Jerome Kern & Otto Harbach musical “Sunny” by Cliff Edwards on the American premiere and Buddy Lee on the English version of the Kern-Harbach musical.

It was also recorded among others by Ben Selvin’s Orchestra (with Earl Oliver, Sam(my) Lewis & Ken “Goof” Moyer) for the Plaza group (later known as ARC), Whitey Kaufman’s Orchestra for Victor, Jack Hylton’s Orchestra for british HMV, Geoffrey Goodhart’s Orchestra at the Piccadilly Hotel from London for british Vocalion with Cyril Ramon Newton & of course, Cliff Edwards himself for Pathé Actuelle.

It was revived among others by Matt Tolentino’s Singapore Slingers, Andrew Nolte’s Orchestra & the Swiss Yerba Buena Creole Rice Jazz Band, to mention a few artists of this present day.

Glantz’s version uses the tune’s stock arrangement of Arthur Lange, heavily doctored up by Jack Stillman for Glantz’s band. After that intro by the ensemble, we hear the 1st chorus led by Earl Oliver’s growling trumpet on the 1st 16 bars and the sax section of Glantz’s sappy alto sax & Smith’s tenor sax on bars 17 to 30 reaching to the stock arrangement’s 1st ending to jump in the verse as in the stock arrangement led by Oliver’s growling trumpet.

Thereafter, we have Arthur Hall’s convincing vocal refrain with Harry Reser’s banjo obbligato that shows the influence of Fred Van Eps at time but with his own touch. After the stock arrangement’s interlude passage & final ensemble chorus turned into the 3rd one (with Oliver’s growling trumpet riding around on bars 9 to 14), the band modulates to C major key, where we hear the soprano sax section of Glantz & Smith playing the 4th chorus featuring Lewis’s crazy trombone on bars 17 to 24 with Glantz’s soprano sax obbligato. Then, the ensemble plays the unison modulation to E flat major key (written by Jack Stillman) leading into the 5th & last chorus, which has a superb 16 bar hot solo from Earl Oliver’s growling trumpet (dig out that break on bars 15 to 16), Lucien Smith’s tenor sax on bars 17 to 24 & the entire ensemble finishing the tune’s last 8 bars led by Earl Oliver’s growling trumpet before reaching to the stock arrangement’s coda.

The 2nd one came from the pen of the talented british songwriting duo of Campbell & Connelly (as Irving King), who wrote it and invited bandleader Vincent Lopez to introduce it in USA, and needless to say, it became a real HIT! (JSL: It’s worth of mention that “Show Me The Way To Go Home” reminds me a lot of W. C. Handy’s “Ole Miss Rag”, at least in some aspects of the harmonic sequence of the trio section of that tune.)

It was also recorded by the New Princes Toronto Band led by Hal Swain for british Columbia, the Savoy Havana Band with Cyril Ramon Newton for british HMV, the California Ramblers for Columbia, Pathé Actuelle & Cameo (the 2nd one as Golden Gate Orchestra & the latter as the Varsity Eight), Vincent Lopez himself for Okeh, the International Novelty Orchestra for Victor & William Covington “Bill” Perry’s Hot Dogs for the Plaza group (later known as ARC) among others. The story behind this version is that William Conrad Polla’s band cut this tune on October 29 of 1925 for Edison as Polla’s Bohemians, but it went rejected (though fortunately take A of that recording survived on that pressing and found its way to the Thomas Edison’s Attic playlist from December 12 of 2006 (it starts at minute 21:31 & finishes at minute 25:08:

<https://wmfmu.org/playlists/shows/213811>). Luckily, the Edison executives asked Glantz to remade it for this session, thankfully for us. Here, Glantz uses [the tune’s stock arrangement by Walter Paul \(r.n. Walter Paul Duzet\)](#), again doctored up by Jack Stillman to showcase the talents of his sidemen.

After the ensemble intro that quotes “Home Sweet Home”, we hear the 1st chorus by the entire ensemble followed by the syncopated 1st verse by Nathan Glantz’s alto sax & Lucien Smith’s tenor sax with a syncopated Charleston rhythm on bars 9 to 10 & bars 13 to 14. This is followed by a red hot growling trumpet solo from Earl Oliver on the 2nd chorus, Glantz’s bass clarinet with Jack Stillman’s shaky straight muted trumpet & Harry Reser’s banjo answering him with a quote of “The Girl I Left Behind”. After the 2nd verse led by the entire ensemble with Earl Oliver’s growling trumpet on the first 8 bars, Lucien Smith’s tenor sax straight solo on bars 9 to 12 & that red hot brass section soli on bars 13 to 16 leading into the unison modulation to the G minor key (written by Jack Stillman). Thereafter, we have the 3rd chorus, which has Lucien Smith’s tenor sax hot solo tackling the melody in minor key with Glantz’s soprano sax obbligato on the 1st eight bars, with the roles changing on the last 8 bars.

And, ladies and gentlemen, we hear the 4th chorus now in B flat major by Sam(my) Lewis’s crazy trombone hot solo with that back beat rhythm section coupled with Jack Stillman’s straight muted shaky trumpet obbligato (with quotes of “Goodnight, Ladies” at no extra charge), followed by the 5th chorus, which is the stock arrangement’s special chorus, leading into a modulatory passage from B flat major key to G major key cleverly developed by Jack Stillman (sax section unison playing the melody of “Home Sweet Home” in minor key with the countermelody by Lewis’s trombone, Reser’s banjo & the unknown tuba player in octave unison, which was obviously written by Jack Stillman) into a 6th Charleston influenced chorus by the ensemble with banjo licks from Harry Reser present on bar 12.

The 3rd verse played by Glantz’s sappy soprano sax with laughing effects leading into the 7th & last chorus, which features the soprano sax section of Glantz & Smith (the one that finished the last 4 bars of the 3rd verse) on the 1st eight bars and the ensemble finishing the last 8 bars thanks to the help of Earl Oliver’s growling trumpet leading into the coda that has the melody played by the Oliver’s trumpet (in the 1st trumpet chair) & Glantz’s soprano sax in octave unison.

As you’ll hear, this session is a well-cooked one, metaphorically speaking.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Hall, v.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Arthur Hall, v.

008 TENNESSEE HAPPY BOYS

New York,

December 10, 1925

Earl Oliver – tpt; Jack Stillman – tpt, arr; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, cms (1), sop, ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop;

William Covington “Bill” Perry - p; Harry Reser – bjo; John Helleberg Jr. – bb; unknown – d; Arthur Hall (1,2), John Ryan (1) – v; Bob Haring – arr (1).

10716-A-B-C Smile A Little Bit Edison 51664 not on LP/CD

10717-A-B-C What A Blue-Eyed Baby You Are Edison 51663 not on LP/CD

With the return of Eph Hannaford’s trombone & Ken “Goof” Moyer’s alto sax, tenor sax, baritone sax, soprano sax & clarinet, we’re off to another well-cooked session by Nathan Glantz’s band as the Tennessee Happy Boys.

The party wouldn’t be complete without the fantastic vocal duo of Arthur Hall & John Ryan, which was formed on late 1924. That combination is clearly responsible for the 2 resulting titles of this session.

The 1st title comes from the pen of Peggy Shevlin/Chevlin & Bob Morton, and it was recorded among others by Ted Weems’s band for Victor, the California Ramblers small subset known as the University Six for Columbia’s budget label Harmony, Bob Haring’s band for Cameo & of course, Sam Lanin’s band for the Plaza group (later known as ARC).

Nathan Glantz recorded that title for Gennett & is also responsible for the Edison rendition of that title, which of course uses the tune’s stock arrangement from Bob Haring, doctored up by Jack Stillman for the band.

After the intro, we get to the 1st chorus played by the brass section answered by the soprano sax section of Nathan Glantz & Ken “Goof” Moyer, the bridge taken by Glantz’s sappy soprano sax & the tune’s last 8 bars finished by Ken “Goof” Moyer’s baritone sax before the 1st verse. Thereafter, we arrive just in time for the fun vocal refrain by Hall & Ryan, who are livin’ the tune’s lyrics, the modulation from A flat major to E flat major leading into the 3rd chorus by the soprano sax section with the brass section soli on the bridge. After the modulation from E flat major key to A flat major key, we get to the 4th chorus that has the Charleston influenced brass section on the first 16 bars with Moyer’s baritone sax hot solo on the last 16 bars. It’s worth of mention that Ken “Goof” Moyer’s playing style is the same both on his alto, tenor, baritone & soprano saxes and his clarinet (and even his mellophone too), though it can suggest different characters depending on the instrument he’s playing: on the alto sax, Moyer seems to suggest an enthusiastic scientist interested on researching anything he finds, on the soprano sax, Moyer sounds like a funny butterfly flying all around the woods, on the clarinet, Moyer seems to suggest a small barking dog, on the baritone sax, Moyer turns into a funny and astute buffoon and/or clown always ready for a joke, on the tenor sax, Moyer turns into a nice superhero, and on the mellophone, Moyer suggest a clever student that always earns good marks when he studies hard. The example mentioned is used to illustrate an important point, which is that the phrasing & playing style of the jazz musician on any of the instruments he or she plays & improvises is the same, but it may suggest some characters depending on the instrument he or she is playing. Of course, the real Moyer may or may not disagree.

Back to the arrangement, we hear the 2nd verse by the ensemble, which in this case is finished by Glantz & Moyer.

We get to hear the 4th chorus, which has a strong 14 bar hot solo from Earl Oliver’s growling trumpet, which after the hot clarinet break on bars 15 to 16 by Ken “Goof” Moyer’s clarinet, it’s followed by Nathan Glantz’s C-melody sax taking the melody with Moyer’s improvised clarinet obbligato. And the arrangement finishes with a half chorus led by the entire ensemble thanks to Earl Oliver’s growling trumpet with Ken “Goof” Moyer’s clarinet joining in from bar 25 till the end (with Earl Oliver’s growling trumpet break on bar 31 & the 1st beat of bar 32).

The 2nd title was composed by Jack Hanna with lyrics by the legendary Mitchell Parish, and was recorded among others by Edwin J. McEnelly’s Orchestra with Billy Murray for Victor & Ben Selvin’s Orchestra as the Knickerbockers for Columbia, to mention a few.

Glantz’s version of that title uses the publisher’s stock arrangement doctored up by Jack Stillman for the band with some imaginative results.

After the intro & the 1st ensemble, we hear the 1st chorus, which has the first 16 bars carried on by Nathan Glantz’s sappy alto sax & Ken “Goof” Moyer’s tenor sax & the last 16 bars by the brass section, followed by Arthur Hall’s convincing vocal refrain on the 2nd chorus with Reser’s banjo bringin’ a lot of firecracking moments. Following the modulation to the G major key, we hear the 3rd chorus, which has Eph Hannaford’s trombone with soprano sax section obbligato which also takes the melody of bars 17 to 24. After this, we hear the 4th chorus, which has some fine Charleston kicks on the 1st sixteen bars followed by Nathan Glantz’s alto sax on the last 16 bars with Ken “Goof” Moyer’s clarinet obbligato before the band tackles the 2nd verse with Earl Oliver’s growling trumpet making it more syncopated, and returning to the F major key just in time for the 5th chorus, which has a superb 16 bar hot solo from Ken “Goof” Moyer’s baritone sax sounding like the funny & astute buffoon he is, with Earl Oliver’s growling trumpet tackling the remaining 16 bars just in time for the half chorus, which has the tune’s last 16 bars by the ensemble with Ken “Goof” Moyer’s improvised clarinet obbligato to end the story.

Verdict for this session: excellent at all counts.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Hall, John Ryan, v.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Arthur Hall, John Ryan, v.

009 TENNESSEE HAPPY BOYS

New York,

January 6, 1926

Earl Oliver – tpt; Jack Stillman – tpt, arr; unknown (?*Vincent Grande* or ?*Harry Raderman*) – tbn;

Nathan Glantz – alt, sop, ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop;

William Covington “Bill” Perry – p, arr; Harry Reser – bjo; John Helleberg Jr. – bb; unknown – d, squawker/Reserphone;

Arthur Hall – v (1).

10754-A-B-C In Your Green Hat

Edison 51674

not on LP/CD

10755-A-B-C A Little Bungalow

Edison 51674

not on LP/CD

The personnel for this January 6 of 1926 session for Edison is the same as for December 10 of 1925, but with a change in the trombone chair. The unknown trombonist is very different of Hannaford & Lewis, as his playing style reflects some characteristics associated with Miff Mole. It isn't him, though, but we're lucky to know that the 2 of the following candidates absorbed his techniques & licks, at least partially. One is Vincent Grande, who played among others with the Original Memphis Five, Bennie Krueger & Paul Whiteman (the latter from August 19 of 1926 & December 20 of 1926 to July 13 of 1927 (except on some sessions where his presence wasn't required)). The other is the famed laughing trombonist Harry Raderman, sideman with Ted Lewis, and also leader of his own band, who on 1925 absorbed Mole's playing style to keep up to date combining it with his famous laughing trombone effect (his recording of “Ah-Ha!” for Okeh as the Red HotTERS is an important example of that).

Arthur Hall is the only vocalist of this session, but the fun is still here, and it's present on the 2 resulting titles of this session. The 1st title is from the pen of Jack Yellen & Milton Ager, and it was recorded among others by Jack Shilkret's Orchestra for Victor, the California Ramblers small subset known as the University Six for Columbia's budget label Harmony, the Savoy Orpheans for british HMV & Reinhard Wenskat's Orchestra for german Schallplatten-Grammophon/Polydor.

Nathan Glantz recorded this tune for Gennett (as the Royal Troubadours) & Edison under this name, and it's the latter version on which we'll tackle out. He uses the publisher's stock arrangement doctored up by Jack Stillman with surprisingly good results. Three takes of the Edison version are now available online (one at the Aardvark Mastering section of Edison Diamond Disc, the 2nd on Youtube through MultiMartinima & the 3rd on Robert's Old Schmaltz Archives).

They add an intro & the 1st verse played by the ensemble in C major key (with the soprano sax section of Nathan Glantz & Ken “Goof” Moyer on bars 5 to 8) linking into the stock arrangement's 1st chorus in F major, which becomes also the one that features Glantz & Moyer's soprano saxes with the brass section in bars 17 to 24 led by Earl Oliver's growling trumpet. Thereafter, the brass section led by Oliver tackles the 2nd chorus with Ken “Goof” Moyer's alto sax taking the hot 8 bar solo on bars 17 to 24. The modulation from F major to the verse in E flat major is that of the stock arrangement, being played by the brass section answered by the sax section led by Glantz's sappy alto sax. We hear of course the 2nd verse, which is the start of Arthur Hall's vocal part, that lands in the 3rd chorus from A flat major key, which is the one in which the rest of the arrangement will remain. After Hall's vocal, we get to hear the 4th chorus which has a nice hot 16 bar trombone solo by the either Raderman or Grande, before Glantz & Moyer's soprano saxes tackle the bars 17 to 24 of the tune arriving in the stock arrangement's interlude, shortly followed by the 5th chorus by Ken “Goof” Moyer's clarinet with that Reserphone/squawker quackin' all around. And the grand finale is on the 6th chorus, which has Earl Oliver's growling trumpet leading the ensemble in a fine excursion with Moyer's baritone sax hot solo heard on bars 17 to 24 towards the end.

The 2nd title was composed by the one and only Irving Berlin for the musical play “The Coconauts”, which featured the famous Marx Brothers (Groucho, Chico, Harpo & Zeppo Marx, who previously appeared on “I'll Say She Is!”), and was recorded among others by William Conrad Polla's band for Columbia & Ben Selvin's orchestra for the Plaza group (later known as ARC).

Glantz, who previously recorded this tune for Gennett on December 11 of 1925 (issued on Gennett 3224 as the Happy Collegians), was also responsible for this version for Edison, which of course uses the publisher's stock arrangement, again happily doctored up by Jack Stillman for Glantz's sidemen. Two takes of that recording are available online for listen (one in Youtube through Klaus Janku as phonomono78s (now sadly gone) & the other on Robert's Old Schmaltz Archives).

After the intro & the 1st verse, we get to hear the 1st chorus by the sax section led by Nathan Glantz's sappy alto sax & Ken “Goof” Moyer's tenor sax, followed by the 2nd chorus, which is a trick chorus (proto-call and response) between the brass section & the sax section. We hear the 2nd verse by the soprano sax section of Glantz & Moyer on the 1st eight bars followed by the brass section on the last 8 bars of the verse, followed by the 3rd chorus with Ken “Goof” Moyer's baritone sax straight solo on the 1st fourteen bars well contrasted with Jack Stillman's 18 bar straight muted trumpet solo with that shaky vibrato present on his phrasing before the band tackles the stock arrangement's modulation to B flat major. After the 4th soprano sax chorus with straight muted brass section figures & the modulation from B flat major key to E flat major key, we arrive on the 5th & last chorus, where we hear a strong 14 bar hot solo from Earl Oliver's growling trumpet, followed by Ken “Goof” Moyer's clarinet hot solo on bars 17 to 24 with the same Reserphone/squawker quackin' around again from bar 15 to 24 and the band taking the last 8 bars of the tune with the help of Earl Oliver's growling hot trumpet to finish the arrangement. Another touchdown scored by Glantz's band here.

NOTE:

-Rust's ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Hall, v.

-Johnson-Shirley's ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Arthur Hall, v.

-Wile's Edison Discography from 1926 to 1929: Nathan Glantz's Orchestra (as Tennessee Happy Boys); Arthur Hall, v.

1010 TENNESSEE HAPPY BOYS

New York,

January 27, 1926

Earl Oliver – tpt; Jack Stillman – tpt, arr; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop (2), ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop (2);

William Covington “Bill” Perry - p; Harry Reser – bjo; John Helleberg Jr. – bb; unknown – d; Arthur Hall - v.

10795-A-C Oh, How I’ve Waited For You

Edison 51697

not on LP/CD

10796-A-B The Road Of Dreams

Edison 51688

not on LP/CD

We have another fine session by Glantz, which is of course his 10th.

The personnel reverts to that of the December 10 of 1925 session, but with just Arthur Hall.

The 2 titles, while forgotten, they’re still interesting.

The 1st title was written by [british songwriters Nat D. Ayer & Harry Carlton for the Jack Hulbert revue “By The Way” \(which also featured “High Street Africa”\)](#) & recorded among others by George Olsen’s band for Victor.

Glantz’s version of that title is full of nice moments. Dig out for example Earl Oliver’s growling trumpet on the 1st ensemble chorus on the 1st sixteen bars with Nathan Glantz’s sappy alto sax leading the sax section on the remaining 16 bars before the 1st verse, the 2nd chorus featuring Ken “Goof” Moyer’s baritone sax straight solo on the 1st sixteen bars followed by the brass section’s last 16 bars before the modulation to C major key, Arthur Hall’s 3rd vocal chorus with saxophone section background before the modulation to B flat major key for the 2nd verse, the 4th chorus with the woodblocks & cowbells on bars 3 to 4 & Moyer’s baritone sax break on bars 7 to 8, Glantz’s sappy alto sax with Harry Reser’s banjo obbligato on bars 9 to 16, the ensemble on bars 17 to 24 with Reser’s banjo breaks on bars 19 to 20 & bars 23 to 24 followed again by Glantz on the last bars of the tune with the same setup as for bars 9 to 16, and after the false modulation by the ensemble, dig out the last chorus featuring Earl Oliver’s growling trumpet plus Ken “Goof” Moyer’s hot clarinet solo on bars 17 to 24 towards the end. The 2nd title comes [from the pen of J. Fred Coots, Maurice Rubens, Pat Thayer, Donovan Parsons & Clifford Grey for the Eduard Künneke musical comedy “Mayflowers”](#), and recorded among others by the International Novelty Orchestra for Victor. Glantz’s version uses the publisher’s stock arrangement, doctored up by Jack Stillman to showcase the band’s talents at full fledge.

After the syncopated ensemble intro, we hear the 1st chorus, a duet between Nathan Glantz’s sappy alto sax and Ken “Goof” Moyer answering him on the 1st sixteen bars followed by the entire ensemble on the last 16 bars.

After the 1st verse, we hear the gorgeous tone of Ken “Goof” Moyer’s baritone sax straight solo on the 1st sixteen bars of the 2nd chorus with Reser’s banjo prominently heard followed by the brass trio on the last 16 bars before the modulation to F major key.

Shortly after, we hear Arthur Hall taking the vocal duties on the 3rd chorus with brass trio figures followed by the modulation to E flat major key played by Eph Hannaford’s trombone with trumpet duo background.

This is followed by the 2nd verse by the soprano sax section of Glantz & Moyer leading into the 4th chorus, which has Ken “Goof” Moyer taking the melody answered by Nathan Glantz, both on soprano saxes. We reach in time for the 5th & last chorus, which has a superb 16 bar strong hot solo from Earl Oliver’s growling trumpet followed by the call and response moment between Glantz’s soprano sax and Moyer’s clarinet before the entire ensemble finishes the last 8 bars of the tune once again with Oliver’s growling trumpet noodling around until the end of the arrangement.

Too bad it was Oliver’s last session covered here, but this is a great one.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Hall, v.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Arthur Hall, v.

-Wile’s Edison Discography from 1926 to 1929: Nathan Glantz’s Orchestra (as Tennessee Happy Boys); Arthur Hall, v.

011 TENNESSEE HAPPY BOYS

New York,

February 26, 1926

?Red Nichols – cnt; Jack Stillman – tpt, arr; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, ldr; Ken “Goof” Moyer – clt, alt;

unknown - p; Harry Reser – bjo; John Helleberg Jr. – bb; unknown – d; Charles Hart (1), Bud Kennedy (2) – v.

10845-A-C Lantern Of Love Edison 51703 not on LP/CD

10846-A-B-C Birdie Edison 51703 not on LP/CD

A change of the lead trumpet, which is now in the hands of Jack Stillman can be heard on the 2 titles of this session, and the possible cornet solo of both titles being by Red Nichols is one of the reasons why he was possibly reported present on this session according to Stan & Stephen Hester’s discography of Red Nichols’s Edison sides for the Shellac Stack. In addition, they note that these 2 sides are only listed as “RN [Red Nichols] possibilities”. And an unknown pianist replaces Perry onwards. The confirmation of the band’s identity as being that of Glantz is provided by the Edison Studio Cash Books (via Johnson & Shirley’s American Dance Bands On Record & Film & Wile’s Edison discography), which also confirm the presence of Hart & Kennedy as well.

The 1st title is a lovely little chestnut from Percy Wenrich & Raymond W. Peck that they wrote for the musical play “Castles In The Air”, and it was recorded among others by Roger Wolfe Kahn’s Orchestra for Victor, Paul Ash’s Orchestra for Columbia & Harry Archer’s Orchestra for Brunswick.

Nathan Glantz’s band tackles the publisher’s stock arrangement doctored up by Jack Stillman for the group. Among the highlights, you can hear Bud Kennedy’s vocal refrain on the 2nd chorus (with Glantz’s wonderful sappy soprano obbligato) in D major after the 1st verse played by the sax section in low register, the 3rd chorus featuring also Ken “Goof” Moyer’s baritone sax solo on bars 17 to 24 (with Harry Reser’s banjo adding extra drive). After the 2nd verse, the band modulates again, but to B flat major key, leading into the soprano sax duo present on the 4th chorus with Eph(riam) Hannaford’s trombone on bars 17 to 24. The Charleston influenced rhythm present on the 5th & last chorus (coupled with some nice cymbal crashes) is another superb highlight, and even more when Ken “Goof” Moyer’s alto sax steps in with a wonderful improvised solo from bars 9 to 16, and after finishing the tune, the band takes a wild rideout repeating bars 17 to 32 with Moyer’s clarinet obbligato joining from bar 25 onwards giving an almost New Orleans-influenced feel before reaching to the coda.

The arrangement of the 2nd title (written by Eugene Herbert & Arthur Coleman) is almost similar to Glantz’s recording for Gennett cut on March 4 of 1926 (with Earl Oliver’s growling trumpet in the lead chair), but more longer. In addition to the above mentioned cornet solo of the first 16 bars of the 5th & last chorus of the 2nd title & Bud Kennedy’s vocal refrain heard, other highlights are Ken “Goof” Moyer’s baritone sax solo with Jack Stillman’s straight-muted trumpet obbligato heard on the 4th chorus & also the 5th & last chorus, where after the cornet solo, we hear Nathan Glantz’s sappy alto sax tackling the melody from bars 17 to 24 with Ken “Goof” Moyer’s superb clarinet obbligato leading into the ensemble rideout from bar 25 towards the end. One of the proofs that the magic is still retained & present on this session for good.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. Earl Oliver, prob. Jack Stillman, t – poss. Sam Lewis, tb – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb – d – Charles Hart, Bud Kennedy, v.

-Wile’s Edison Discography from 1926 to 1929: Nathan Glantz’s Orchestra (as Tennessee Happy Boys); Charles Hart, Bud Kennedy, v.

-Stan & Stephen Hester’s Red Nichols Edison discography: Poss. Red Nichols, c – Earl Oliver or Jack Stillman, t – Sam Lewis, tb – Nathan Glantz, as, ts – Ken “Goof” Moyer, cl, as - p – Harry Reser, bj – bb – d – Arthur Hall, v.

012 TENNESSEE HAPPY BOYS

New York,

March 22, 1926

Jack Stillman – tpt, arr; unknown (?Benny Bloom or ?Frank Siegrist) – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, clt, ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop;

unknown - p; Harry Reser – bjo; unknown – bb; unknown – d; Arthur Lange – arr (1).

10889-A-C Goodnight (I’ll See You In The Morning) Edison 51723 not on LP/CD

10890-A-B Sally’s Not The Same Old Sally Edison 51772 not on LP/CD

Stillman is again the lead trumpet. Hannaford, Glantz, Moyer & Reser are still here, and they retain the magic enthusiasm that its present on the 2 resulting titles of this session. The only change is on the 2nd trumpet chair, which is possibly in the hands of Benny Bloom or Frank Siegrist.

The 1st tune, which is from the pen of Carl Hohengarten, Wm. Roettger & Paul Small, was recorded among others by Adrian Schubert’s Orchestra for the Plaza group (later known as ARC), Sam Lanin’s Orchestra as the Broadway Bell Hops for Columbia’s budget label Harmony & Canadian banjoist Dave Caplan’s Toronto Band with Les Allen, Arthur Lousley & Jack Collins for German Schallplatten-Grammophon/Polydor.

Glantz uses the tune’s stock arrangement by Arthur Lange with no extra charge thanks to the arranging skills of Jack Stillman, who of course rearranges it to showcase the entire ensemble at his best.

After the intro, we get to the 1st ensemble chorus with Stillman’s shaky trumpet and the sax section of Nathan Glantz’s sappy alto sax & Ken “Goof” Moyer’s tenor sax on the last 16 bars. We arrive on time for the verse, shortly followed by the 2nd chorus, which showcases the soprano sax section of Glantz & Moyer on the 1st sixteen bars, followed by the straight muted brass section on bars 17 to 24 & Eph Hannaford’s straight trombone solo on bars 25 to 31 with Stillman’s straight muted obbligato. After the stock arrangement’s modulation to F major key, we get to the 3rd chorus by the clarinet duo of Glantz & Moyer on bars 1 to 8, followed by the brass section (now with open horn) on the 2nd 8 bars, Nathan Glantz’s sappy alto sax on the 3rd eight bars & Harry Reser’s banjo running like a hare on the last 8 bars with brass section staccato punctuations based on the melody. After the stock arrangement’s modulation to A flat major key, we get to hear the hot wah-wah muted trumpet solo with after beat wood blocks, which is possibly played by Benny Bloom or Frank Siegrist, plus Eph Hannaford striking again with his trombone with Glantz’s soprano sax obbligato on bars 17 to 24 of the 4th chorus. A 5th chorus later, which has Ken “Goof” Moyer’s baritone sax hot solo showing his clownish positive attitude plus Harry Reser’s banjo on bars 17 to 24 with the brass section stop time, we have a last half chorus played by the full ensemble plus Moyer’s clarinet joining them from bar 25 onwards to the coda with quotes of “Goodnight, Ladies”.

The 2nd tune was from the pen of Al Bernard & Sam H. Stept, who of course recorded it for Columbia. Among other versions of that tune, we can find for example the one by the Peerless Quartet for Victor & the Original Indiana Five for Pathé Actuelle as the Black Diamond Serenaders. Glantz’s version for Edison uses the publisher’s stock arrangement (also used by the Original Indiana Five), again rearranged by Jack Stillman for Glantz’s band with superb results.

After the intro, we hear the 1st chorus featuring the entire ensemble on the first 16 bars followed by the sax section of Glantz’s alto & Moyer’s tenor sax on the last 16 bars.

Shortly after, we hear the verse by the ensemble, followed by the 2nd chorus with the soprano sax section of Glantz & Moyer on the first 16 bars and the brass section on the last 16 bars.

The 3rd chorus has the 1st sixteen bars in the form of a trick chorus between the brass & the saxes, followed by Eph Hannaford’s trombone solo, still in the mold of the rag-a-jazz style he played with the Synco Jazz Band (led by Joseph Samuels) & the last 8 bars by the ensemble, who tackles the stock arrangement’s modulation into A flat major key.

The 4th chorus, has Ken “Goof” Moyer’s straight baritone sax on the first 16 bars, followed by Glantz’s sappy alto sax solo on bars 17 to 24 & Moyer returning with his baritone sax in a hot solo on the tune’s last 8 bars. After the stock arrangement’s modulation to C major key, we hear the 5th chorus including a 16 bar hot trumpet solo with wah-wah mute (again, possibly played by Benny Bloom or Frank Siegrist) followed by Ken “Goof” Moyer’s hot 16 bar clarinet solo, before the ensemble reprises the last 16 bars of the tune for good.

Not a bad result for a great session like this one.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. ?Julie Berkin, ?Benny Bloom, t – unknown (not Sam Lewis) tb – Goof Moyer, cl, as – 2 other s - vln – p – Harry Reser, bj – bb – d.

-Wile’s Edison Discography from 1926 to 1929: Nathan Glantz’s Orchestra (as Tennessee Happy Boys).

013 TENNESSEE HAPPY BOYS

New York,

April 20, 1926

Mike Mosiello – tpt; Jack Stillman – tpt, arr; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop; unknown - p;

Harry Reser – bjo; unknown – bb; Edward Rubsam – d, glockenspiel (2);

Arthur Fields – v; Fred K. Huffer (1), Walter Paul (2) – arr.

10932-A-C

Tie Me To Your Apron Strings Again

Edison 51736

not on LP/CD

10933-A-B

That Certain Feeling

Edison 51736

Saydisc CD-SDL-334

We have some interesting news for you: the personnel for this session is still the one from March 22 of 1926, but with the unknown 2nd trumpeter (listed possibly as Benny Bloom) being replaced by our good pal Mike Mosiello, who of course takes the lead trumpet chair.

And to this, we have for the first time a legendary vocalist & one of the pioneers of country music already famous thanks also to his recordings with Fred “Sugar” Hall’s Sugar Babies: ladies and gentlemen, let’s give a round of applause for our good friend Abraham Finkelstein, or better said, [Arthur Fields \(08/06/1888 – 03/29/1953\)](#), who of course also composed “Aba Daba Honeymoon” & “On The Mississippi” among other interesting tunes, besides making recordings for almost every record company, including [Edison](#), both as solo or group vocalist and as dance band vocalist, even if it was just in the studios. The reason for why the unknown drummer for this session is recording-pioneer percussionist Edward Rubsam lies that he was also on Jack Stillman’s Edison session held on the same date as this one, which was April 20 of 1926 (titles were “Valencia” & “Lulu Belle”), a fact confirmed by the Edison Studio Cash books via Wile’s Edison discography from 1926 to 1929. Having in mind that and after comparing the 2 titles of Jack Stillman’s April 20 of 1926 session with those of this one, I’m convinced that Rubsam was the drummer here.

Regarding the 2 titles, these 2 sides are well-known, and both of these were also dubbed on Edison Blue Amberol cylinders, as it happened with other popular jazz & dance band sides made for Edison.

The 1st title was composed by Joe Goodwin & Larry Shay, and it was recorded among others by Jack Chapman’s Orchestra for Victor, Art Kahn’s Orchestra for Columbia, Ben Selvin’s (Bar Harbor Society) Orchestra for Columbia’s budget label Harmony & Jack Linx’s Birmingham Society Serenaders with Maurice Sigler & Coleman Sachs for Okeh.

Glantz, who of course cut this title for the NYRL group (including Paramount, Puritan, etc.) on 1926, uses the [tune’s stock arrangement from Fred K. Huffer](#), rearranged by Jack Stillman for Glantz’s band at no extra charge.

After the intro (with quotes of the opening 4 notes of Edvard Grieg’s “Morning Mood” from “Peer Gynt” on bars 5 to 8), we hear the 1st chorus with the brass section on the 1st sixteen bars followed by the saxophone section of Nathan Glantz’s sappy alto sax & Ken “Goof” Moyer’s tenor sax on the last 16 bars. After the 1st verse by the ensemble, we get to hear the vocal refrain by Arthur Fields (assisted by the straight muted brass section background) on the 2nd chorus, which is followed by the 3rd chorus, which has a superb stop-time banjo solo from Harry Reser’s banjo with Ken “Goof” Moyer’s baritone sax on bars 17 to 24 taking the hot solo.

The stock arrangement’s intro is used as an interlude for the 2nd verse, which is played by Mike Mosiello’s trumpet with wah-wah mute.

After the modulation to G major key, we hear the 4th chorus by Eph Hannaford’s trombone answered by Glantz’s sappy alto sax, who takes the improvised solo on bars 17 to 24.

The modulation to B flat major key is followed by the last 5th chorus, which has Ken “Goof” Moyer’s clarinet taking a superb hot solo on the 1st sixteen bars followed by the ensemble taking the last 16 bars with the help of Berkin, reaching into the stock arrangement’s ending for good.

The 2nd title belongs to the pen of George Gershwin & his brother Ira, who wrote it for their musical “Tip-Toes”. It was recorded among others by Paul Whiteman’s Orchestra for Victor, Vincent Lopez’s band for Okeh, Adrian Schubert’s Orchestra for the Plaza group (later known as ARC), Bert Firman’s band for british Zonophone & Percival Mackey’s Orchestra for british Columbia.

Glantz’s recording uses the tune’s stock arrangement by Walter Paul, which again was rearranged by Jack Stillman for Glantz’s band with surprisingly funny results.

The intro features the soprano sax section of Nathan Glantz & Ken “Goof” Moyer with laughing effects joined by Arthur Fields’s laughing, before the 1st chorus, which has the ensemble tackling the melody for the first 16 bars & the sax section of Glantz & Moyer for the last 16 bars. Then, we have the stock arrangement’s verse by the ensemble, followed by Arthur Fields’s vocal refrain on the 2nd chorus.

The ensemble takes the stock arrangement’s interlude and turns it into a modulation to B flat major, where the 3rd chorus is taken by the soprano sax section of Glantz & Moyer with Eph Hannaford’s trombone on bars 17 to 24.

After the modulation to E flat major key, we have the 2nd verse with the brass section taking his first 8 bars, followed by Glantz’s sappy alto sax on the last 8 bars.

This is followed by the 4th chorus, which is a hot trumpet solo from Mike Mosiello with open horn, on which he’s trying to imitate Red Nichols.

The last 5th chorus has the tune’s first opening 2 bars expanded into four to showcase Hannaford’s trombone (which happens on bars 1 to 4, 7 to 10, 21 to 24 & 27 to 30), plus Ken “Goof” Moyer’s clarinet taking the hot solo on bars 13 to 20, and the ensemble reprising the tune’s last 8 bars (which are now bars 31 to 38 if we have in mind that Stillman is responsible for developing that 5th chorus derived from the stock arrangement) leading into the Charleston influenced coda that ends with a cymbal crash. Don’t forget the glockenspiel too, of course.

Not bad for Glantz’s next to last session under this name. The results are quite wonderful.

NOTE:

-Rust’s ADBD: Earl Oliver, ?Jack Stillman, t - ?Sam Lewis, tb – Nathan Glantz, as – Ken “Goof” Moyer, cl, as – cl/ts/bar – p – Harry Reser, bj – bb- d – Arthur Fields, v.

-Johnson-Shirley’s ADBORAF: Nathan Glantz, as dir. ?Julie Berkin, ?Benny Bloom, t – unknown (not Sam Lewis) tb – Goof Moyer, cl, as – 2 other s - vln – p – Harry Reser, bj – bb – d – Arthur Fields, v.

-Wile’s Edison Discography from 1926 to 1929: Nathan Glantz’s Orchestra (as Tennessee Happy Boys); Arthur Fields, v.

014 TENNESSEE HAPPY BOYS

New York,

June 17, 1926

Jack Stillman – tpt, arr; unknown (?Henry “Hot Lips” Levine) - tpt; Eph(riam) Hannaford – tbn;
Nathan Glantz – alt, sop, clt, ldr; Ken “Goof” Moyer – clt, alt, ten, bar, sop; unknown - p;
Harry Reser – bjo; unknown – bb; unknown – d, castanets (2), chimes (2), sleigh bells (2);
Arthur Hall – v (2); Frank Skinner - arr.

11048-A-B-C	Here I Am	Edison 51784	not on LP/CD
11049-A-C	Katinka	Edison 51784	not on LP/CD

The personnel for this 14th & last session by Nathan Glantz’s Orchestra as the Tennessee Happy Boys is back to that of March 22 of 1926, but with vocalist Arthur Hall’s return.

The resulting 2 titles retain the charm present on previous sessions.

The writers of the 1st title are the fabulous trio of Ray Henderson, Lew Brown & B. G. “Buddy” DeSylva, who also wrote among other hits “Varsity Drag”, “The Best Things In Life Are Free” & “Five Foot Two Eyes Of Blue, Has Anybody Seen My Girl?”. It was recorded among others by Gene Austin for Victor, Leo Reisman’s Orchestra for Columbia & of course, Nathan Glantz’s Orchestra as the Manhattan Dance Makers for Columbia’s budget label Harmony (which he cut one day before the session covered here).

This version uses the [tune’s stock arrangement by Frank Skinner](#), which was doctored up by Jack Stillman for Glantz’s band. After the intro (2 bars by the brass section & 2 bars answered by the soprano sax section of Nathan Glantz & Ken “Goof” Moyer, which is repeated twice) & the ensemble taking the 1st verse, we get to the 1st chorus, which has the sax section of Glantz’s sappy alto sax & Moyer’s tenor sax with the brass section on bars 17 to 24.

This is shortly followed by the 2nd chorus, played by the brass section on answered by the saxes plus Moyer’s hot alto sax solo on bars 17 to 24, which leads into the stock arrangement’s modulation to F major key.

Once there, we have the 3rd chorus by the soprano saxes of Glantz & Moyer with Eph Hannaford’s trombone & Jack Stillman’s straight muted trumpet in octave unison on bars 17 to 24 after a Red Nichols-influenced trumpet break on bars 15 to 16 of the tune taken by the unknown 2nd trumpeter, who may be Henry “Hot Lips” Levine.

After the stock arrangement’s modulation to A flat major key, we have the 2nd verse, which in this case is finished by the sax section of Glantz & Moyer, leading into the 4th chorus, which has the melody played the brass section answered by the clarinet duo of Glantz & Moyer on bars 1 to 8 & bars 17 to 24, with Ken “Goof” Moyer’s hot clarinet solo heard on bars 9 to 16.

The 5th chorus has a superb hot baritone sax solo by Ken “Goof” Moyer on the 1st sixteen bars followed by Nathan Glantz’s sappy soprano sax on the last 16 bars before the ensemble takes the tune’s last 16 bars with Ken “Goof” Moyer’s clarinet obbligato jumping like a frog over the pond.

The 2nd title is from the pen of Henry Tobias & Renée Russell, and it was recorded among others by George Olsen’s band for Victor, Fred Rich’s Orchestra with Ray Stilwell for Columbia, the W.M.C.A. Broadcasters for Columbia’s budget label Harmony & Harry Reser’s Six Jumping Jacks with Tom Stacks for Vocalion (who at that time was now owned by Brunswick).

Glantz uses also the [tune’s stock arrangement by Frank Skinner](#), once again, doctored up by Jack Stillman as usual, and in this case, with imaginative results.

After the intro that features the soprano sax section of Glantz & Moyer (with that quote of the Fred Fisher tune “Sonya (Yup, Alay, Yup)” on bars 5 to 6), we hear the 1st chorus by the ensemble with the sax section of Glantz & Moyer on alto & tenor saxes respectively taking the bridge coupled with sleigh bells.

After the interlude with castanets bringing that spanish feel, we get to hear the verse by the sax section of Glantz & Moyer with the brass section tackling bars 17 to 24 of that verse.

This is then followed by the 2nd chorus which features Arthur Hall’s vocal refrain plus the bells on bars 17 to 24 and the unison vocal ensemble.

After the stock arrangement’s modulation & 3rd chorus in C minor key with Hannaford’s trombone solo with Jack Stillman’s trumpet countermelody, we get the modulation to F minor key quoting “Song of The Volga Boatmen”.

And after the 2nd verse, we get to the 4th chorus, which has the 1st sixteen bars by the brass section with a heavily influenced Charleston beat followed by the soprano sax section of Glantz & Moyer on bars 17 to 24 and Jack Stillman’s shaky trumpet hot solo on the tune’s last bars.

This is followed by the tune’s last 16 bars with Ken “Goof” Moyer’s hot baritone sax solo on bars 17 to 24 & the ensemble finishing the tune’s last 8 bars with Nathan Glantz’s soprano sax trill, leading into the coda, which quotes again “Song Of The Volga Boatmen” coupled with chimes & a gong crash heard in the end.

This is a nice way to finish a nice string of sessions by Glantz’s band as the Tennessee Happy Boys, and it must be said that it’s a satisfactory one.

NOTE:

-Rust’s ADBD: The next session is by a different (non-Reser) group using the same instrumentation with Arthur Hall, v.

-Johnson-Shirley’s ADBORAF: The next session is by a different (non-Reser) group using the same instrumentation with Arthur Hall, v.

-Wile’s Edison Discography from 1926 to 1929: Nathan Glantz’s Orchestra (as Tennessee Happy Boys); Arthur Hall, v.

SOURCES:

1. Published sources:

- Brian Rust: American Dance Band Discography, 1917-1942. Arlington House Publishers, 1975.
- Richard J. Johnson & Bernard H. Shirley: American Dance Bands On Record And Film, 1915-1942. Rustbooks Publishing, Fairplay, Colorado, 2010.
- Raymond L. Wile: The Edison Discography (1926-1929). Mainspring Press, 2008.

2. Websites:

- Richard Densmore's Edison Diamond Discs: <http://homepages.bw.edu/~rdensmor/EdisonRecordsList/>
- Thomas Edison's Attic - Playlist from June 26 of 2007: <https://wfmuplaylists.org/shows/23649>
- List of artists played on Thomas Edison's Attic: <https://wfmuplaylists.org/artistkeywords.php/TE>

The transfers of any of the recordings covered here can be found on Robert's Old Schmaltz Archives & on some of the following links (even if it just the same take on a different medium (no grimy versions allowed)):

1. Transfers on Youtube by Edward Mitchell (VictrolaJazz):

- “The Road Of Dreams”: <https://www.youtube.com/watch?v=ZzxaRh2bPdE>
- 2. Transfers from the Belfer Cylinders Collection available for listen on the Syracuse University Library of Special Collection (<https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=Tennessee+Happy+Boys>):
- “Just A Little Drink”:
https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.80024.metsmods.xml;query=Tennessee%20Happy%20Boys;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DTennessee%2520Happy%2520Boys%26
- “Show Me The Way To Go Home”:
https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.80062.metsmods.xml;query=Tennessee%20Happy%20Boys;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DTennessee%2520Happy%2520Boys%26
- “Smile A Little Bit”:
https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.80065.metsmods.xml;query=Tennessee%20Happy%20Boys;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DTennessee%2520Happy%2520Boys%26

3. Transfers on Youtube by Jeremy Passarelli:

- “Hong Kong Dream Girl”: <https://www.youtube.com/watch?v=wr4k8GzM-PQ>
- “Waitin’ For The Moon”: <https://www.youtube.com/watch?v=GDHAlgtTQ2o>
- “Sad”: <https://www.youtube.com/watch?v=tY8bWavuuIo>
- “It Must Be Love”: <https://www.youtube.com/watch?v=YfNPLPwmS0o>
- 4. Transfers on Youtube by Edwin Harvey:
- “Wait’ll It’s Moonlight”: <https://www.youtube.com/watch?v=YfaYUB9zpyg>
- 5. Transfers on Youtube by Jason Madore:
- “Paddlin’ Maddelin’ Home”: <https://www.youtube.com/watch?v=pdcXVjoH-Wg>
- “Show Me The Way To Go Home”: <https://www.youtube.com/watch?v=SXR2OVLaeeg>

6. Transfers on Youtube by user agesagomusic08:

- “By The Light Of The Stars”: <https://www.youtube.com/watch?v=Or29o0L9Wwk>
- “Some Day We’ll Meet Again”: <https://www.youtube.com/watch?v=Or29o0L9Wwk>
- “I Miss My Swiss (My Swiss Miss Misses Me)”: <https://www.youtube.com/watch?v=tja72P1DEvI>
- “Tie Me To Your Apron Strings Again”: https://www.youtube.com/watch?v=8KR0_7LWlqE

7. Transfers on Youtube by Lyle Boehland (Phonograph Man):

- “By The Light Of The Stars”: <https://www.youtube.com/watch?v=mGvt-L4GJgY>
- “Some Day We’ll Meet Again”: <https://www.youtube.com/watch?v=Uu386cD40Xo>
- “I Miss My Swiss (My Swiss Miss Misses Me)”: https://www.youtube.com/watch?v=q_GecOligew
- “Just A Little Drink”: <https://www.youtube.com/watch?v=753lPtpxq60>
- “Tie Me To Your Apron Strings Again”: <https://www.youtube.com/watch?v=4LGqpqF8WLS>
- “That Certain Feeling”: <https://www.youtube.com/watch?v=6DGP3vZAAQ>

8. Transfers on Youtube by Michael Sims (Onkel Greifenklau):

- “Hong Kong Dream Girl”: <https://www.youtube.com/watch?v=Nc2TrGF37w>
- “Sweet Georgia Brown”: <https://www.youtube.com/watch?v=ARsQMm2Nn4A>
- “That Certain Feeling”: <https://www.youtube.com/watch?v=BazXtgVZn7E>

9. Transfers on Youtube by Colin Hancock (Desdemona202):

- “Hong Kong Dream Girl”: <https://www.youtube.com/watch?v=pCoE5Las31A>

10. Transfers on Youtube by user ThePhonographCompany:

- “By The Light Of The Stars”: <https://www.youtube.com/watch?v=HwW9SQbkXE0>
- “Some Day We’ll Meet Again”: https://www.youtube.com/watch?v=N3y_bKgiBOA
- “Sweet Georgia Brown”: <https://www.youtube.com/watch?v=xh7zdGc15Tg>
- “In The Purple Twilight”: <https://www.youtube.com/watch?v=00CohsIfsX0>
- “Wait’ll It’s Moonlight”: https://www.youtube.com/watch?v=2f8_G-VAreo
- “Show Me The Way To Go Home”: <https://www.youtube.com/watch?v=c5jx9byyG2c>

11. Transfers on Youtube by user acousticedison:

- “By The Light Of The Stars”: <https://www.youtube.com/watch?v=y723mlmNYNU>
- “Some Day We’ll Meet Again”: https://www.youtube.com/watch?v=br7Uu2a2T_0
- “In The Purple Twilight”: <https://www.youtube.com/watch?v=-Imm5TNofVY>
- “Wait’ll It’s Moonlight”: <https://www.youtube.com/watch?v=JzWEOWg3XeY>
- “What A Blue-Eyed Baby You Are”: <https://www.youtube.com/watch?v=QHNBU4t9OCM>
- “Oh, How I’ve Waited For You”: <https://www.youtube.com/watch?v=ljq4g6D76vU>
- “Goodnight (I’ll See You In The Morning)”: <https://www.youtube.com/watch?v=2Ku8jA1jQHU>
- “That Certain Feeling”: <https://www.youtube.com/watch?v=KtbbK3prWXg>
- “Here I Am”: <https://www.youtube.com/watch?v=rM0FzYnn5zA>
- “Katinka”: <https://www.youtube.com/watch?v=LWoZcnmrEH0>

12. Transfers by Paul Hunt on his amazing Aardvark Mastering website (<http://www.aardvarkmastering.com/edison.htm>):

- “I Miss My Swiss (My Swiss Miss Misses Me)”: <http://vark.us/mp3/shortnames/51587-R.mp3>
- “Smile A Little Bit”: <http://vark.us/mp3/shortnames/51664-R.mp3>

-“In Your Green Hat”: <http://vark.us/mp3/shortnames/51674-R.mp3>
-“Oh, How I’ve Waited For You”: <http://vark.us/mp3/shortnames/51697-R.mp3>
-“Here I Am”: <http://vark.us/mp3/shortnames/51784-R.mp3>
-“Katinka”: <http://vark.us/mp3/shortnames/51784-L.mp3>
13. Transfers on Youtube by Ricardo Ordorica:
-“I Miss My Swiss (My Swiss Miss Misses Me)”: <https://www.youtube.com/watch?v=mXOuOKI6naw>
14. Transfers on Youtube by Cliff Bolling (cbpdx):
-“In The Purple Twilight”: <https://www.youtube.com/watch?v=F1H4IKxz6uA>
15. Transfers on Youtube by Klaus Janku (phonomono78s):
-“A Little Bungalow”: <https://www.youtube.com/watch?v=liZ3iPKibuI> (broken link)
16. Transfers on Youtube by Paal André Hermansen (Paal’s Records):
-“Show Me The Way To Go Home”: <https://www.youtube.com/watch?v=9ZSTePMala4>
17. Transfers on Youtube by user Damfino59:
-“Tie Me To Your Apron Strings Again”: https://www.youtube.com/watch?v=7upCSUo4_mw
18. Transfers on Youtube by user filmour1:
-“Smile A Little Bit”: <https://www.youtube.com/watch?v=inqH1VXPkXg>
19. Transfers on Youtube by user columbia1930:
-“Just A Little Drink”: <https://www.youtube.com/watch?v=kv18JbXsDOs>
20. Transfers on Youtube by Joe Marx:
-“What A Blue-Eyed Baby You Are”: <https://www.youtube.com/watch?v=ADdRY6bWVeM>
21. Transfers on Youtube by user EdisonJukebox:
-“Sad”: <https://www.youtube.com/watch?v=zuSjja4nSw>
-“It Must Be Love”: <https://www.youtube.com/watch?v=EfbFH286NwE>
-“The Road Of Dreams”: <https://www.youtube.com/watch?v=xDk1d99KeMY>
-“Tie Me To Your Apron Strings Again”: <https://www.youtube.com/watch?v=IfTpkIApFdA>
-“That Certain Feeling”: <https://www.youtube.com/watch?v=CtlWV9MoLwU>